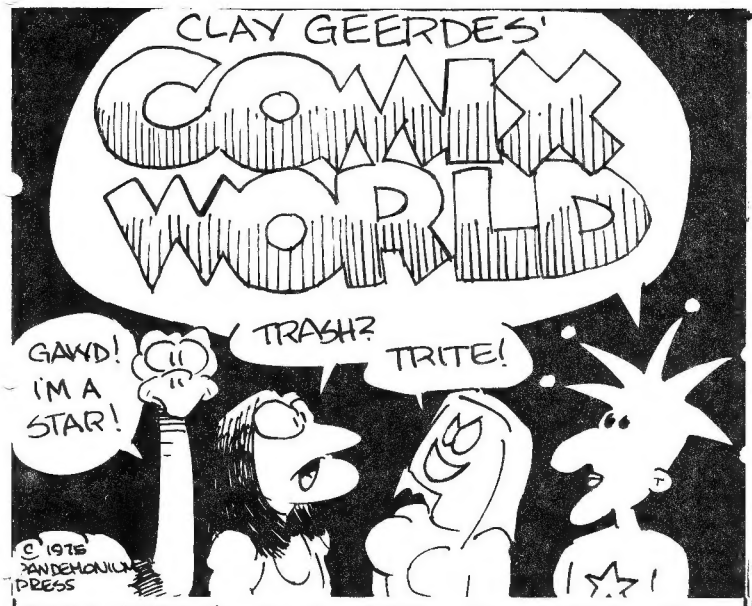

COMIX WORLD 24. March, 1975. Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. World rights reserved. This is a nonprofit information newsletter designed to serve the comics community. Collectors of underground comix & memorabilia are invite to send their want lists for my file. This issue is dedicated to all the young cartoonists trying to get started in the field of comic art, and particularly to those of the Pandemonium Express Collective who have been so helpful in getting this material together. The characters on the logo are: Cosmo from Kevin Brady's "Cosmo and Jeepers"; Ralph from Kevin East's "Just Ralph"; Jane from Sharon Banks' "Read This!"; and Marvin from Kirk Ditzler's "The Interview." The logo was done collectively by the respective cartoonists, most of whom were students in Dan O'Neill's February 1974 cartooning course. Recognizing that conventional media exposure was available only to experienced cartoonists after lengthy apprenticeships in the industry, and that the underground companies had ceased to speculate on unknowns, this group of students decided to work together and publish their own comics. O'Neill had given them the rudiments of cartooning, taught them the value of improvising or jamming, and led them through numerous basic exercises designed to make them start thinking in terms of comic imagery. They learned that a hard paper like bristol is used because it is durable and does not deliver up a fuzzy printed image the way a soft or rag paper will. They learned the possibilities allowed by various kinds of pens. (What do you need to get started? Bristol board. A few crow quill pens. A number 3 brush. A drawing board. A t-square. A triangle. A roll or masking tape or some stick pins. A tube of white paint for corrections. Rapidograph pens are nice if you have the bread and like to use them. Pencil with a regular #2 or a blue pencil.) Having seen Jim Pinkoski's Raven Hare (1972) and Dan O'Neill's Penny-Ante Republican (1973), the collective decided to use O'Neill's format, a single 8½ x 11" page folded once, a four-page comic book. Original pages were 10" x 16". They were laid out on a 17 x 22" sheet and reduced 50% when printed. They used a local instant printing shop and their cost per thousand was between $35 and $40. This was shared by all. The completed issues of Pandemonium Express Funnies were folded by hand and distributed by the group.

COMIX WORLD is an information newsletter read by every major artist, dealer and publisher.

A subscription is $3.00 for 12 issues.

A complete set of back issues is $3.00. This includes the first 20 newsletters.

Publish your own

The purpose guiding PEF was not financial and the copies were given away free or sold at cost. What the artists wanted to do was work with their craft and share what they were doing with others. The same possibility is available to everyone where instant printing is available. PEF printed by offset, using a cheap paper negative which works quite well with short print runs, and the group used the same system of rotating editorship employed by the Wimmen's Comics Group. The way PEF handled the money situation was to have each artist chip in according to the amount of his art used in an issue. If an artist had a full page and the total cost was $40, his share was $10 or 25%, and he got one-fourth of the print run to sell or distribute as he wished. Exposure and criticism are important to beginning cartoonists and they do not get either from the underground companies. There isn't anyone there to do it. It's that simple. But the publishers are not even inclined to read or consider art which reveals that the artist had made no attempt to find and work with the correct materials. sketches made with a ballpoint in a spiral notebook are nice to show to the gang at school, but you're throwing them away if you mail them to a comic publisher, over or underground. If you're serious, get some good quality paper, some black drawing ink and get it together. Standard size for originals is 10" horizontal and 15" vertical. You can use larger paper but those are the dimensions for the art. How you lay out the panels is up to you. What stories you tell will depend upon how literate you are. Read good short stories and try illustrating them. Don't read comics and copy the comic art or other artists. That's not going to make you anything but a third or fourth-rate imitator of Crumb or Shelton or Frazetta. Use your own experience as possible. Justin Green's BINKY BROWN MEETS THE HOLY VIRGIN MARY is a unique work of comic art, the first of its kind, a graphic confession, and it couldn't have been done if Green had been content to ape some contemporary comic style instead of following his own personal vision. REVIEW TIME: If you want to get together and do your own four-pager, study the sample copy of PEF included with this issue of CW. Take an 8½ x 11" sheet of paper and fold it in half. Make yourself a dummy. Sketch in pencil an outline of what will appear on each page. Remember that pages 1 and 4 have to be laid out on one sheet, 2 and 3 on the other. Get a group of artists together, decide who will edit your mag and what it will be called, and don't hesitate to drop around and rap with the printer. He'll tell you a lot, and you'll learn by doing it all yourselves. If you want to get into layout, I recommend your checking out How to Do Past-Ups and Mechanicals: A handbook on the Preparating of Art and Copy for Printing by S. Ralph Maurello. You might want to buy a copy of Cliff Burke's Printing It ($3 from Book People, 2940 Seventh Street, Berkeley, Ca 94710), but most libraries have a lot of good books on layout. PEF suggests you send copies of your mag to local papers and magazines and let the media art directors know you exist. Ol' Clay sez, keep on drawing and don't be fooled by the flattery or upset by the cynicism of friends. You'll make it.

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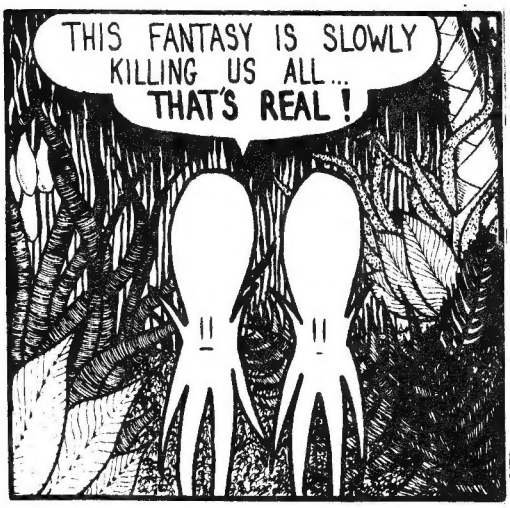
5350A MANILA AVE
OAKLAND 94618



Preview shot above from Aulenta's PARADISE. Soon. . . . S. Clay Wilson's BENT back in print from Print Mint. From Keith Green, P. O. Box 11101. S. F., Ca 94101, a collection of Wilson's work fm 1969-73. New cover. 75¢. It's called 2. . . . At Comics In America Day, Jan. 18, 1975, the art for SPACED 2 was laid out by Jim Pinkoski for the fans to see, and one mother pulled her fascinated child away in horror. Because of the violence? Nope, another case of sexual repression. Jim believes in confronting sexuality head on and old-timers are likely to say that there SPACED book is a hard-core number. . . Lenny Bruce verbalized a lot of underground comix pre-1966 and Joel Beck put him in a comic as Lenny of Laredo the kid who made a million just by belting out all those dirty words on stage. I spent a few hours with Beck in February and he's back at work. His Memoirs from the White Middle Class Kid is being serialized in Berkeley BARB. First chapter appeared in issue 495, February 7, 1975 (pen a note to me if you'd like to get these first pages.). Joel has his early work pasted up in book form and it's likely you'll see Joel Beck's Comics and Storys in a few months. . . . The first printed page of the Richards/Shelton collaboration, The Rip Off Revised History of The American Revolution appeared in Berkeley BARB #497, Feb. 21-27, 1975, p. 20-A. . . . Fans of Rand Holmes ought to subscribe to Georgia Straight, 56-A Powell, Vancouver, B. C. Rand does a lot of the covers and they appear in full color. . . FUKTUP FUNNIES? Yep, that's Marty Nelson's old-fashioned underground which mixes up a lot of funny animals and people Crumb-style. Head Imports published it. Locally, Last Gasp has it. P. O. Box 212, Berkeley, Ca. There's a great story about Dizzy Ducklespie in FUKTUP. You'll like it. . George DiCaprio in town. He's doing a new ug. for Ron Turner called FORBIDDEN KNOWLEDGE. It will have a page by Milt Gray. Milt tells me the fifties animated film, Hey, Good Lookin' is scheduled for April release. . . . George Metzger says "Marvel's COMIX BOOK is a dreadful disappointment. Akin to watered down beer." . . . Tony Bell, who worked with Shelton on the early WONDER WART-HOG mag, does a weekly strip for CYCLE NEWS tabloid, It's called "Moto-cross Cat." Rip-Off will publish the second WW anthology by Spring. Also on tap is Freak Bros 4, which is called FAT FREDDY'S CAT AND HIS FRIENDS. . . Sheridan and Schrier at work on MOTHER'S OATS 3. Look for MIND WARP, a nice anthology of early Schrier/Sheridan work by this Summer. . . .I recommend ZERO COMICS #1 by Warren Greenwood and Pete Von Sholly, Box 148, Rt #1, Chatham, New York 12037 65¢ by mail. . . If you're in San Francisco Mar 21 and 22, there will be an erotic cartoon carnival both midnights at Presidio, 2340 Chestnut St. "Boop-oop-a doup." 2-23-75

Also stolen were negatives for Jack Katz' FIRST KINGDOM 2 & Dave Geiser new book.

The Comic Art Theft That Wasn't So Funny

Bob Beerbohm wants his comics back.

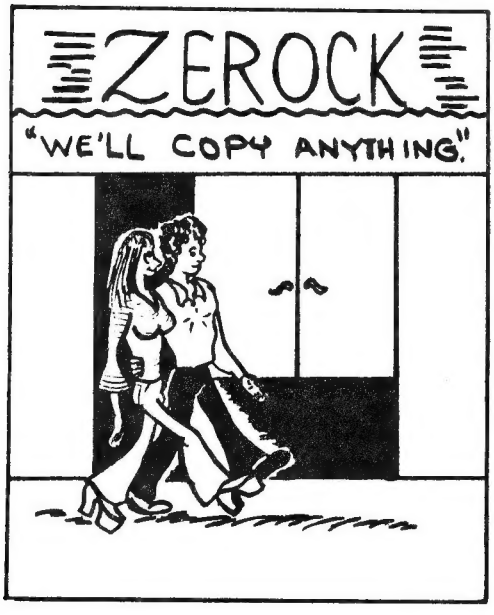
Beerbohm, owner of the Berkeley Comic Art Shop at 2512 Telegraph Ave., discovered Monday night that the comic art of two young artists he had contracted with had been stolen from his home at 415 Taylor Ave., Alameda.

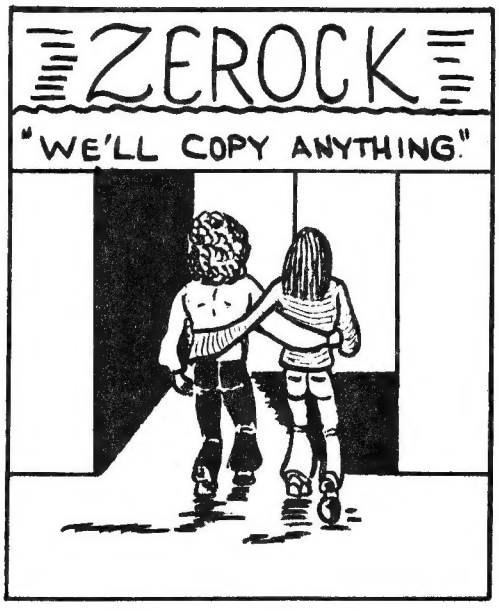
The burglary actually took place on Thursday, but Beerbohm didn't realize until Monday that the art had been taken along with several other valuable items.

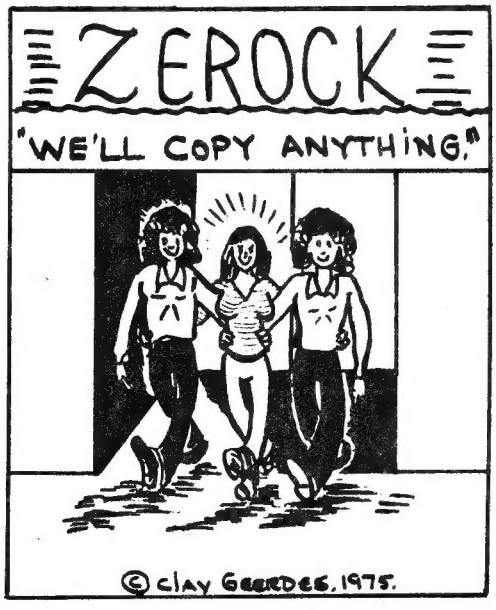
The art represents two years of work by John Pound on "Ronald Rabbit" and by Gary King on "Leftovers." The two comic books were supposed to have gone to print yesterday.

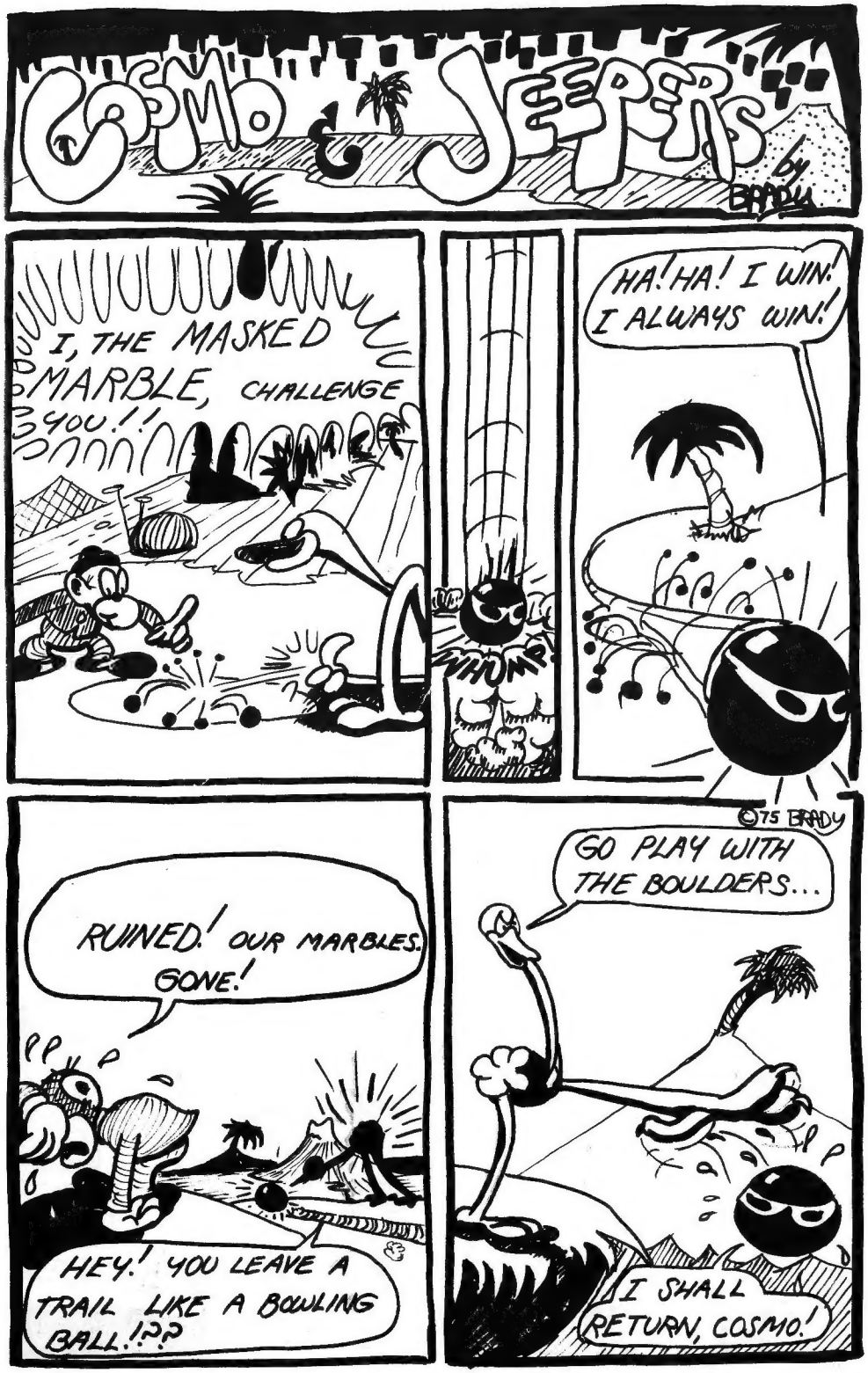
Now Beerbohm is offering a $100 reward for the return of the comics or the promise that there will be "no questions asked" if the burglar brings them back himself. He said the comics are "irreplaceable" to him and the artists, but worth "absolutely nothing to the people who took them."

COMICS AND ROBBERS. All of those media stories about the expensive antique comics like Mehdy's #1 ACTION are having their effect and the junkies are hip to the value of old funnybooks so you collectors are gonna have to rent vaults. A junkie ripped off an entire collection of EC's from Gary Arlington a few weeks ago. They got the thief, but Gary didn't get his mags back. As of this writing, Pound and King still haven't gotten their original art back. Well, you can't fence art or rare comics, but junkies don't think. Keep that in mind. They will rip it off anyway. Keith Green was mugged on a 22 Fillmore bus. The thieves didn't get his portfolio, just his money. In the folio was the art for DIRTY LAUNDRY. Terry Stroud's house was ripped off while he was at the San Diego Con last year. Negs for Jack Katz' FIRST KINGDOM 2 were ripped off with the Pound art, but they've been re-shot and the book will come out in a few weeks. The publishers, Comics and Comix, 2512 Telegraph, Berkeley, Ca, are having some internal problems, but the artists inform me the books will still come out. . Color condensation of "Wings over Tijuana" by Holmes in HIGH TIMES Winter '75. No Berkeley Con in '75

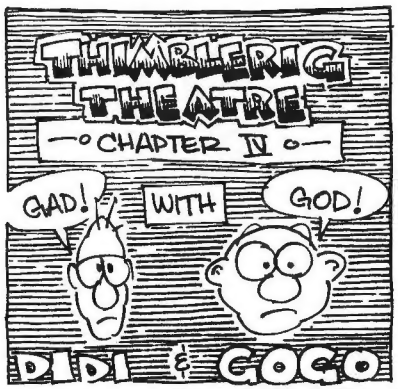


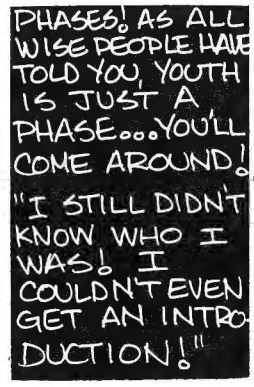


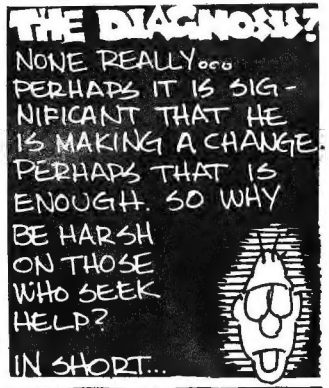


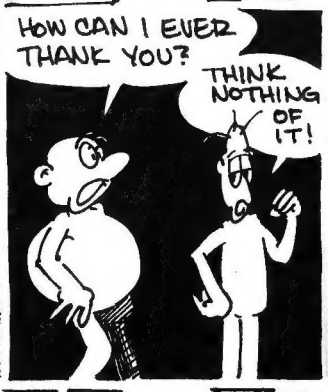

COSMO & JEEPERS by BRADY
I, THE MASKED MARBLE, CHALLENGE 3 YOU!!
WHOMP
HA! HA! I WIN! I ALWAYS WIN!
©75 BRADY
RUINED! OUR MARBLES. GONE!
HEY! YOU LEAVE A TRAIL LIKE A BOWLING BALL!??
GO PLAY WITH THE BOULDERS...
I SHALL RETURN, COSMO!

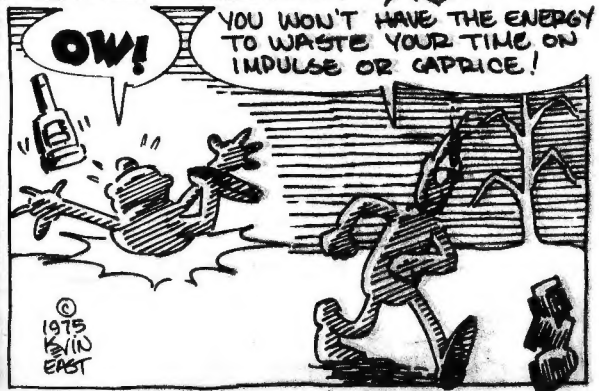
©1974 KEVIN EAST
PANDEMONIUM EXPRESS
FUNNIES
№ 5
1¢
JUST RALPH
FEATURING "RALPH'S TIME MACHINE"
THE YEAR: 1983
HEY, BABEE! YA WANT A THRILL?
BUG OFF, CREEP!
YIPE!
A-HA!
W-WHO ARE YOU?
I'M AN OFFICER IN THE SEXIST ATTITUDE PATROL!
YOU HAVE BEEN CAUGHT DISPLAYING SHAMELESS SEXIST BEHAVIOR IN PUBLIC, AND I'M WRITING YOU A CITATION!
© 1975 KEVIN EAST
"SEXIST ATTITUDE PATROL"? "CITATION"? WHAT KIND OF COWFLOP IS THIS?
"SKUNK" BAXTER
THE LAW, BUDDY! WE'RE GOING TO GRIND YOU SEXIST CLOWNS DOWN! YOU'LL SOON KNOW WHAT EQUALITY MEANS!
?
GAD! IT'S LIKE YOU CAN'T WHISTLE AT A GIRL, ANYMORE! THEY GOT YOU SO YOU CAN'T MOVE! I FEEL LIKE I'M IN A CACOON!
A-HA!
"BIRD"
NOW WHAT?
I'M AN OFFICUH IN DE RACIST ATTITUDE PATROL!
"DUKE"
YO' BETTUH SEE SOMEONE 'BOUT DAT STUTTUH, BOY!
END




PHASES. AS ALL WISE PEOPLE HAVE TOLD YOU, YOUTH IS JUST A PHASE... YOU'LL COME AROUND.
"I STILL DIDN'T KNOW WHO I WAS. I COULDN'T EVEN GET AN INTRODUCTION!"


THE DIAGNOSIS:
NONE REALLY... PERHAPS IT IS SIGNIFICANT THAT HE IS MAKING A CHANGE. PERHAPS THAT IS ENOUGH. SO WHY BE HARSH ON THOSE WHO SEEK HELP?
IN SHORT..





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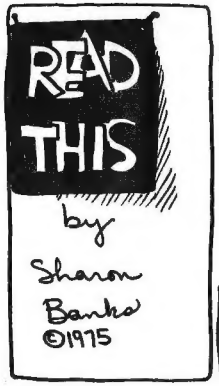

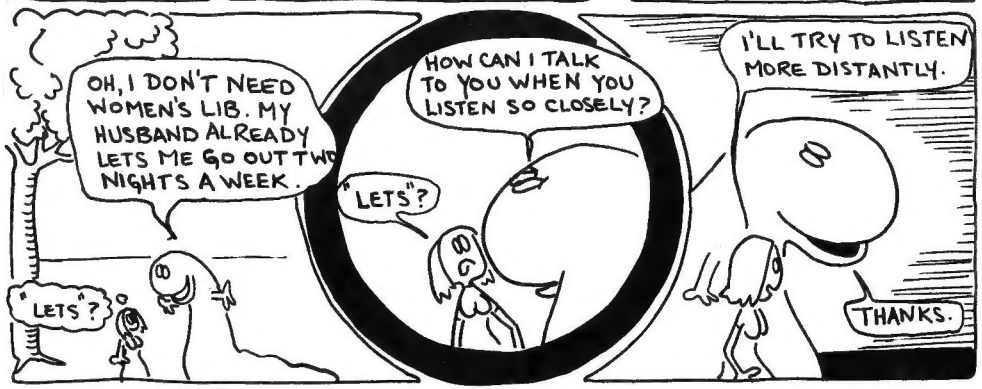
OH, I DON'T NEED WOMEN'S LIB. MY HUSBAND ALREADY LETS ME GO OUT TWO NIGHTS A WEEK.
"LETS"?
HOW CAN I TALK TO YOU WHEN YOU LISTEN SO CLOSELY?
"LETS"?
I'LL TRY TO LISTEN MORE DISTANTLY.
THANKS.